



HANDEL & HAYDN SOCIETY  
CHRISTOPHER HOGWOOD, ARTISTIC DIRECTOR

June 15 and 22, 1992  
Symphony Hall, Boston  
Stanley Ritchie, Director and Violin Soloist

**C**ONCERTO GROSSO IN F MAJOR, OP. 6, NO. 2      Arcangelo Corelli  
*Vivace; Allegro; Grave-Allegro*      (1653-1713)

FLUTE CONCERTO IN D MAJOR, OP.10 No. 3, "THE GOLDFINCH" Antonio Vivaldi  
*Allegro; Cantabile; Allegro* (1678-1741)  
Christopher Krueger, flute

## INTERMISSION

**SUITE NO. 2 IN B MINOR FOR FLUTE AND STRINGS, BWV 1067** J.S. Bach  
*Ouverture; Rondeau; Sarabande; Bourrée I-Bourrée II;* (1685-1750)  
*Polonaise—Double; Menuet; Badinerie*  
Christopher Krueger, flute

## INTERMISSION

# THE FOUR SEASONS, Op.8

Concerto No. 1 in E Major, "Spring"  
*Allegro; Largo e pianissimo sempre; Danza Pastorale—Allegro'*

Concerto No. 2 in G Minor, "Summer"  
*Allegro non molto; Adagio-Presto; Presto*

Concerto No. 3 in F Major, "Autumn"  
*Allegro; Adagio molto; Allegro*

Concerto No. 4 in F Minor, "Winter"  
*Allegro non molto; Largo; Allegro*

Stanley Ritchie, violin

## SOLOISTS

### STANLEY RITCHIE, DIRECTOR, VIOLIN SOLOIST

Stanley Ritchie is recognized as a leading authority on Baroque and Classical violin, and has been praised for "uncommon virtuosity" by *The Washington Post*. Mr. Ritchie began his career as concertmaster with the New York City and Metropolitan Opera Companies, and was subsequently a member of the New York Chamber Soloists and leader of the Philadelphia String Quartet. He has also led and been soloist with the Academy of Ancient Music. He is a founding artist of Aston Magna and a regular artist-faculty member of the Aston Magna Academies and Performance Practice Institutes. He is currently Professor of Violin at Indiana University, where he is on the faculty of the Early Music Institute and directs the Indiana University Baroque Orchestra. Mr. Ritchie has recorded with the Nonesuch, London/L'Oiseau-Lyre, Harmonia Mundi, Lyrichord, Musical Heritage, Focus, Pleiades, and Smithsonian labels.

### CHRISTOPHER KRUEGER, FLUTE

Christopher Krueger, well-known as a performer on both modern and historical instruments, has been called the "most accomplished American exponent" of the Baroque flute. He is a member of the Early Music Festival Orchestra, was with the Naumburg Award-winning Emmanuel Wind Quintet, and is principal flutist of the Handel and Haydn Society, as well as of Boston Baroque, the New Hampshire Symphony, and the Smithsonian Chamber Orchestra. Mr. Krueger has also appeared with the Orpheus Chamber Orchestra, the Boston Symphony Orchestra, Chamber Music East, and at the Mostly Mozart and Monadnock Music festivals. He has recorded for Deutsche Grammophon, London/L'Oiseau-Lyre, Nonesuch, Pro Arte, and CRI. He currently serves on the faculties of the New England Conservatory of Music, Wellesley College, Boston University, the Longy School of Music, and the Oberlin Baroque Performance Institute.

## H&H ORCHESTRA

Stanley Ritchie, Violin Soloist  
Christopher Krueger, Flute Soloist

### Violin I

Linda Quan, principal  
Jane Starkman  
Clayton Hoener  
Julie Leven  
Dianne Pettipaw  
Lena Wong

### Violin II

Kinloch Earle, principal  
Danielle Maddon  
Mark Beaulieu  
Etsuko Sakakeeny  
Anne-Marie Chubet  
Sandra Kott

### Viola

David Miller, principal  
Laura Jeppesen  
Emily Bruell  
Barbara Wright

### Cello

Myron Lutzke, principal  
Jan Pfeiffer  
Emmanuel Feldman

### Bass

Michael Willens, principal  
Anne Trout

### Theorbo/Baroque guitar

Olav Chris Henriksen

### Harpsichord

John Finney

## THE HANDEL & HAYDN SOCIETY

The Handel & Haydn Society is America's preeminent professional chorus and period orchestra. Under the artistic leadership of internationally renowned conductor Christopher Hogwood, H&H has become a leader in "Historically Informed Performance," playing Baroque and Classical music with the instruments and the techniques of the period to reveal a fresh new sound.

Founded in 1815, the Handel & Haydn Society is the country's oldest continuously active arts organization, and from its start has been dedicated to musical innovation. H&H gave the first performances in America of Handel's *Messiah* (1818), *Samson* (1845), *Solomon* (1855), *Israel in Egypt* (1859), *Jephtha* (1867), and *Joshua* (1876), and of Bach's *B Minor Mass* (1887). More recently, H&H has greatly expanded its concert activities in Boston, and has achieved national and international acclaim through its recordings with London/L'Oiseau-Lyre, national broadcasts on American Public Radio, and performances at Lincoln Center, the Mostly Mozart Festival, Tanglewood, and other regional and national venues. Each year, H&H's innovative Education Program brings the joy of classical music to more than 6,000 students in 40 inner-city schools. H&H's recording of the Mozart orchestration of Handel's *Acis and Galatea*, is due to be released this month.

### ABOUT HISTORICALLY INFORMED PERFORMANCE

Tonight's concert of *The Four Seasons* and other Baroque works is a "Historically Informed Performance." This style of musical performance began in the 1970s when a group of innovative musical thinkers began asking challenging questions about current performance practices, such as "If the piano was not available to Bach in his time, why do we use it now when performing his works?" The result of such questions was a completely new—and old—way of presenting the music of Baroque and Classical composers, by using the instruments, performance techniques, and orchestral size available at the time the works were composed.

Since 1986 when Christopher Hogwood became Artistic Director, the Handel & Haydn Society has been presenting historically informed performances on period instruments, and under his guidance, has formed one of the nation's most respected period orchestras. Several of the instruments used in the H&H orchestra were actually built in the Baroque or Classical periods; others are replicas designed after specific Baroque and Classical models.

Mr. Hogwood sums up the idea behind historically informed performance as "introducing music of the classical and baroque styles in a historically scrupulous way using authentic instruments and, when appropriate, smaller instrumental forces." He also explains that the difference between music played on original and on modern instruments can only be understood through the listening experience. "Modern instruments, which were built to be used in large auditoriums, are deluxe machines; they are rich, full, bright. Original instruments sound sweeter, leaner, less heavy. Often, they are more transparent, more articulate, more rhythmic. Again, the sensation is one that must be experienced. What is significant is that the sound they produce enables us to approach more accurately the style and sound of the classical composers. We follow their conventions; we do not force them to follow ours."

## PROGRAM NOTES

### CONCERTO IN F, OPUS 6, NO. 2

#### Arcangelo Corelli

Although Arcangelo Corelli (1653-1713) left only a modest body of work—all of which was instrumental at a time when vocal music was dominant—he attained unparalleled influence on a whole generation of composers in musical style and instrumental technique. As a young man, he grew up among a flourishing school of concerto and sonata composers allied to the church of S. Petronio in Bologna; he quickly made his mark and, at the age of seventeen, was admitted to the famous Bolognese Accademia Filharmonica. Within five years he was in Rome, where he soon became one of the foremost violinists, teachers, and musical leaders. He was active in public music-making until 1708, when he retired and devoted his final years to completing and putting his twelve concerti grossi in order for publication; the collection was published posthumously as *Opus 6*. This set of works became a classic, and was the model against which all other concerti grossi were measured.

What struck Corelli's contemporaries as new and significant in his work was its directness and simplicity; indeed, his style was appropriated by so many composers that it eventually became a cliché. Corelli sought a singing quality in his music, and his harmonies generated a modern sense of tonality. His concerti juxtapose the large group ("concerto grosso") with a group of soloists ("concertino") consisting of two violins, cello, and continuo. Sometimes they play together, but when the parts diverge, the soloists present the more elaborate musical material, faster and livelier, often contrapuntally playing off each other. The first movement of Corelli's *Concerto in F* is made up of elements in strikingly different tempi (Vivace, Allegro, and Adagio, the latter being in the minor), finally closing in a Largo andante. This is a departure from the cut-and-dried Slow-Fast-Slow-Fast pattern of the standard *sonata da chiesa*, or "church sonata," but in the ensuing movements Corelli holds to the form that became a classic in his hands.

— Steven Ledbetter

### FLUTE CONCERTO IN D MAJOR, OPUS 10, NO. 3, "IL CARDELLINO" ("THE GOLDFINCH")

#### Antonio Vivaldi

Antonio Vivaldi (1678-1741) may not have invented the ritornello form of the Baroque concerto, but he certainly established it as the basic approach to concerto composition in nearly 500 works, the most famous of which spread by print and performance all over Europe. Many of Vivaldi's concertos were composed between 1703 to 1718, when he was violin teacher and later concert director at the Pio Ospedale della Pieta, a charitable orphanage for girls run by the government of Venice. This institution was designed to get girls off public welfare by educating them and making them suitable marriage partners. One of the most useful elements of a girl's education was musical talent, through which she might attract a spouse or at least enter one of the professions open to women, that of virtuoso performer. It was for the remarkably talented girls in this orphanage that Vivaldi composed most of his sonatas and concertos.

Vivaldi never wrote a concerto for solo flute in his early years (the preferred wind instrument in those days was the recorder). But the transverse flute was clearly up-and-coming, and Vivaldi may have been convinced of this fact by a meeting in 1726 with Johann Joachim Quantz, composer, flute virtuoso, and (some years later) author of *The Art of Flute Playing*. This book

soars far beyond the implications of its title—it is, in fact, the single most informative guide that we have to the performance of Baroque music.

In any case, it was after meeting Quantz that Vivaldi composed his first flute concertos. He may have done so at the request of a Dutch publisher who issued his *Opus 10* in 1728. Perhaps to ready a set of six concertos for publication in a hurry, Vivaldi went back to older compositions, including a kind of chamber music concerto, conceived for flute, oboe, violin, and bassoon with continuo. Already in the earlier work the flute had played the predominant role (this no doubt motivated the nickname “Il Cardellino,” “The Goldfinch”). It was thus easy for Vivaldi to rewrite the work as a full-fledged flute concerto. The flute’s first solo statement is an extended bird-call, whose elements recur in the lilting *siciliano* of the second movement. The same bird hovers over the energetic finale with more trills and cheerful song. — S.L.

#### SUITE NO. 2 IN B MINOR FOR FLUTE AND STRINGS, BWV 1067

Johann Sebastian Bach

A very large part—we shall probably never know how large—of J.S. Bach’s music is lost. Probably two-fifths of his cantatas have disappeared, but a much larger percentage of purely instrumental music was lost simply because there were no institutional means of organizing or preserving it. Scores and parts might be handed to performers and then passed on to others. As a result, we must assume that the surviving orchestral work of Bach—six Brandenburg concertos, four orchestral suites, and more than twenty solo concertos—represent only one small piece of his œuvre. Most of the surviving works were composed (or at least put into their present form) between 1717–23, when Bach was in the service of the Prince of Anhalt-Cöthen. The court was Calvinist, with little or nothing in the way of elaborate music at its church services, so Bach devoted himself almost entirely to the production of secular music, such as birthday cantatas or chamber and orchestral works, for his music-loving patron.

The B-minor suite, for flute, strings, and continuo, is the smallest and most intimate of Bach’s four orchestral suites. The term “suite” is a modern convention, used to describe a set of dance movements that follow one another in succession (“en suite”). Bach himself called these works after their largest component, the grand French-style overture, and indeed they are published as *Ouvertures*. The format combines a slow opening section, marked by dotted rhythms and harmonic suspensions, with a faster section of lightly fugal character. Normally both sections are repeated. Occasionally—as in this suite—the slower opening returns briefly at the end of the cadence. The remainder of *Suite No. 2* consists of stylized dance movements using the basic metrical patterns of the dances in question, but intended for concert use, not for the ballroom. The abstract movements are often of dance character (the Rondeau uses the meter and flow of a *gavotte*, for example). The flute’s prominent part offers plenty of opportunity for virtuosity, as in the Double to the Polonaise, a kind of variation on the dance, and the saucy “Badinerie”—a word (meaning “banter”) that Bach has invented as a musical term to describe the soloist’s cheerful chatter. — S.L.

## THE FOUR SEASONS

Antonio Vivaldi

In the 1710s, Vivaldi emerged as a composer of operas—his first opera, *Ottone in Villa*, dates from 1713—and this musical style left a strong mark on his concertos. From that time onward, a portion of the concertos he composed can be termed “descriptive” or “allusive;” they may refer either to a mood, or to a natural sound (as in the flute concerto *Il Cardellino*)—or even to an event (as in the two concertos entitled *La notte*, night).

The cycle of four violin concertos collectively titled *Le quattro stagione* (*The Four Seasons*) is exceptional among Vivaldi’s nearly 500 surviving concertos since it is programmatic in a thoroughgoing way: each concerto depicts a succession of contrasting scenes appropriate to the season in question.

The concertos making up *The Four Seasons* were probably composed in the early 1720s. *The Four Seasons*, and in particular the opening Spring concerto, became an instant “hit.” Vivaldi capitalized on this popularity by borrowing material from the opening of the Spring concerto for instrumental movements in two of his operas of the mid-1720s. More generally, *The Four Seasons*—which accorded well with Enlightenment ideas by depicting nature as sovereign rather than subordinate to humankind—entered the common musical consciousness of the eighteenth century. It is echoed in other significant works from the period, including Haydn’s symphonic trilogy *Le matin–Le midi–Le soir*, and the *chaconne* concluding Gluck’s ballet *Don Juan*.

Remarkably, the form employed in the four works is only slightly freer than that encountered in more conventional Vivaldi concertos. In the fast movements the recurrent thematic ideas (*ritornelli*) which are played by the full ensemble represent the overall subject of the movement (such as the peasants’ rejoicing at the coming of spring), while the intervening episodes featuring the solo violin depict transient events such as slipping on ice in the Winter concerto. In the slow movements, background and foreground combine to form a multi-layered tableau. For instance, in the Spring concerto one simultaneously hears the rustle of leaves (orchestral violins), the barking of the goatherd’s faithful dog (violas), and the sweet dreams of the goatherd himself (solo violin).

— Michael Talbot

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